

*Why is All the Equipment so Heavy?*

**An Honors Thesis (HONR 499)**

**by**

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**Abstract**

Although issues of gender discrimination in the workplace and society have decreased over the past decades, the struggle for complete gender equality remains prevalent in today's discussion of culture. Looking at specific fields in the professional world allows insight into some of the truly unbalanced working environments that still persistent. One of these fields in particular is the film and entertainment industry. Although people are often aware of negative, stereotypical representations of men and women shown in television and film, less often people discuss the job inequalities and discriminatory treatment occurring behind the screen.

In order to address this topic, I interviewed a number of students and faculty members to gather their thoughts on issues concerning unfair treatment on production sets in the film industry and on Ball State University's Telecommunications production sets. In these discussions, the interviewees shared their personal opinions and experiences concerning the topic and various aspects of the issue. Both men and women participated in these conversations to provide a variety of perspectives and commentary concerning the goal of gender equality in the film industry.

Finally these interviews were placed on the platform of a website with written content to provide the context for the short-form videos. The website is available at:  
<http://www.equalityinfilm.com/>.

### Acknowledgements

First and foremost, I would like to thank my TCOM production crew for their flexibility with their schedules and willingness to dedicate their time and energy into helping with my thesis. Although the interviews required long hours including setting up and tearing down the set, everyone constantly kept a great attitude and demonstrated a fantastic work ethic. Every crewmember participated in creating a positive and professional environment as they fulfilled their roles and assisted in teaching others on-set. I could not have asked for a more easygoing and collaborative set of women to have on this crew.

I would also like to extend my appreciation to particular members of my crew – Felicia Keen, Jill Clark, Lydia Lucas, Karley Dobis, and Becca Davila – who volunteered to be interviewed. Thank you to the other interviewees, Kristen McCauliff, Ashley Donnelly, Vanessa Ament, Chris Flook, Sonny Wingler, Adrian Blackwell, Chris Keaton, and Luke Butler. Without your insightful perspectives and opinions, the thoroughness of this project would not have been possible. By letting me pick your brains, I feel that I will be able to spread important information concerning gender discrimination in the film industry. I also appreciate the perspectives that you have taught me personally that I will be able to carry with me into the industry after graduation.

Additionally, thank you to Adrian Blackwell for being a constant source of feedback and for his willingness to let me bounce ideas off of him. His advice and patient listening skills allowed me to organize all the thoughts within my own head while planning the outline and details for this project.

I want to express my gratitude to Jill Clark, the co-creator and cinematographer for *Why is All the Equipment so Heavy*. Without her, the initial idea for this project never would have existed. Her constant support and inspirational attitude helped me to constantly strive to make this project everything that it has become. In addition to providing constant encouragement, she also taught me a great deal about production, leading a crew, organizing shoots, and remaining true to the message of this project.

Finally, I need to thank two exceptionally special faculty members who played major roles in the development of this project, website, and my personal perspectives. Their influences have helped me immensely in growing as a professional and as an individual. First, Kristen McCauliff, a Communication Studies Assistant Professor, was always available to brainstorm ideas for various aspects that the project should cover. Her endless support and enthusiasm reminded me every day of the importance of what I am trying to accomplish with my thesis. Most importantly, Kristen's personality, transparency, and unapologetic attitude concerning her thoughts and beliefs inspire me to tackle obstacles in a similar manner. I cannot imagine having a better role model and influence in my life than someone with such compassion for social issues and with such an aura of female empowerment.

And last but not least, I will never be able to thank Chris Flook, my thesis advisor, enough for everything that he has contributed to my life. He played an essential role in helping *Why is All the Equipment so Heavy* to flourish. Instead of managing the project's every detail, he took a very hands-off approach while supplying constant encouragement. This method of advising allowed me to take full control of my project while also knowing that Chris was available if I needed to discuss options, brainstorm ideas, or find solutions to problems.

While it comes as little surprise, his understanding of the need for gender equality truly amazes me. Chris is a prime example of the way in which men have a very powerful and effective role in the undertaking of achieving gender equality in the film industry, the TCOM department, and life in general. His lack of hesitancy when tackling this issue or confronting associated problems inspires me every day to remember that the goal of gender equality is not out-of-reach. And I know for the future that even after I graduate, I will be able to rely on his continuous encouragement as I make my way into the film industry. This constant ability and willingness to empower students – male, female, TCOM, and non-TCOM – makes Chris Flook one of the greatest attributes that Ball State University has to offer, and I was honored to have him as my thesis advisor.



### Author's Statement

Although matters regarding gender equality have undergone impressive progress over the past few decades, some of these issues still need to be addressed, as the fight for many areas of equality have not ended. One such concern includes the subject of gender discrimination in the workplace particularly. While this problem applies to a number of professional environments, the field that my thesis covers is the film and television production industry, given my major and interest in Telecommunications. From working on production sets at Ball State University, hearing about the experiences of others in similar situations, and learning about sexism in the industry, the struggle for gender equality has been brought to the forefront of my concerns as my graduation looms on the horizon.

Although my thesis interprets the current situation within the film industry, the project also highly addresses similar issues in the TCOM department at Ball State University. Because the department offers a multitude of immersive learning projects, students are able to participate in real-world projects and get on-set production experience. By providing these types of projects, the TCOM department serves as a microcosm for the film industry. While this set-up is beneficial and provides valuable learning opportunities to students, it also reflects the culture that allows the same gender discrimination issues seen in the industry. That is why addressing the issue now and promoting gender equality at the college-level is crucial because unless attitudes change, the concerns here are only going to be carried through professionally.

When a trusted friend of mine within the TCOM department came to me with a list of sexist comments that had been said to her on production sets, we both executed the traditional laugh-and-groan reaction that we often express when faced with stereotypical gender

discrimination issues. When that friend followed the sharing of her list with the idea of formulating a project around the concept of gender issues on-set, the laughing stopped and we began to entertain the possibilities to seriously explore the issue. We wanted to develop a platform on which other female students could give their testimonials about the circumstances and situations they had faced because of their gender. We wanted people to understand that the struggle for gender equality remains and that the obstacle of gender discrimination has not disappeared.

As the project expanded, I also decided that I wanted to create a platform on which a number of individuals – men, women, Ball State students, and faculty members – could share their insights and opinions on the topic. After all, this issue involves everyone.

The overview of the problem addresses the fact that women are not only underrepresented in many positions on production sets, but they are also treated unequally, often having to wade through discriminatory and condescending comments in order to perform their work. While this is a widely known issue in the film industry, the reflection of the problem in the microcosm of Ball State's TCOM department is less obvious. Although not as many people are aware of gender discrimination at the college-level, it is just as important, especially given that it is probably due in part to the happenings and beliefs within the industry in which many college students hope to immerse themselves.

As mentioned before, discussing this issue presents minimal surprises, as gender inequality is not a secret in the film industry. In fact, Dr. Martha Lauzen, the executive director of the Center for the Study of Women in Television and Film, coined the term "celluloid ceiling" (Hankin 60) – to play off the term "glass ceiling" – to address the concept of women having

unequal professional opportunities in Hollywood, as celluloid was the material used for film strips to make motion pictures in the 1880s. Dr. Lauzen's work includes producing one of the most thorough studies concerning women working in film; the latest addition of this 17-year-old collection is called "The Celluloid Ceiling: Behind-the-Scenes Employment of Women on Top 250 Films of 2014." Although the title is somewhat self-explanatory, the document lays out the statistics for the roles fulfilled by women in Hollywood in 2014.

The study covers a variety of positions and points out the overwhelming differences in numbers between men fulfilling certain roles versus females in those same positions. For the most part, the statistics are stated outright about positions across the board in the industry in 2014 while throughout the results, other stats are compared to the numbers from 1998 to point out how little has changed even though people often make the argument that society has come so far. For example, "In 2014, women comprised 17% of all directors, writers, producers, executive producers, editors, and cinematographers working on the top 250 (domestic) grossing films. This is the same percentage of women working in these roles in 1998" (Lauzen 1). Although this figure alone is disturbing and astounding, the percentage becomes even more concerning when compared to the fact that it completely replicates data from almost twenty years ago. Has the industry really progressed enough when the percentage remains so undeniably skewed?

Dr. Lauzen's report further describes the numbers of men and women fulfilling specific roles, such as directors, producers, writers, editors, and cinematographers. As a general overview, "women fared best as producers (23%), followed by executive producers (19%), editors (18%), writers (11%), directors (7%), and cinematographers (5%)" (Lauzen 1). The



dwindling numbers accompanying each item on the list of roles provide more of a reason for alarm and prove this issue's undeniable need for attention. In addition, the "Celluloid Ceiling" describes even more of a breakdown within each department of the film industry. An excerpt from the study can be found under the research tab on the Center for the Study of Women in Television and Film's website that shares these in-depth statistics.

In order to reflect on these percentages, a number of news media sources, such as *Variety* magazine and *The Guardian*, wrote articles following the release of the 2014 *Celluloid Ceiling* report, commenting on the low numbers of females in various positions in Hollywood conveyed in the study. *Variety's* article quotes Dr. Lauzen: "The film industry is in a state of gender inertia. There is no evidence to suggest that women's employment has improved in key behind-the-scenes roles over the last 16 years" (Littleton). Of course, the report provides the numbers to back up that statement. *The Guardian* remarks, "The fact that the proportion of women working in the film industry has barely changed over more than a decade is particularly concerning given the increasingly vocal campaigns around the issue" (Pulver). This reflection gives insight into the fact that, although the issue of gender discrimination in the film industry increasingly finds its way into discussions, a solution still seems to be absent. This comment also points out the necessity of remembering that this struggle has not ended yet; gender equality must remain a goal in people's minds to avoid being swept under the rug. Progress will only occur as long as light continues shining on the issue, reminding the film industry that the need for true reform remains.

Because of these overwhelming statistics and the gender inequality issue that they reflect, I wanted this thesis project to serve as more than just a discussion on the topic of

sexism in the film industry and the reflection on Ball State production sets. My director of photography, Jill Clark, and I also endeavored to provide an environment that would directly combat the discouraging numbers from Dr. Lauzen's report. In order to accomplish this, we formed an all-female production crew, providing women in the TCOM department with an opportunity to fill roles in which they were interested, to gain further experience on-set, and primarily to learn more about the process and details of production in a supportive setting. Not only did we wish to give these students the chance to practice new skills and hone preexisting ones, but we also strove to demonstrate that women could execute any position in production as well as men.

Once we put together this talented and capable crew, Jill and I formulated a list of a number of groups from which we wanted to gather viewpoints opinions on the issue because – as stated earlier – gender discrimination affects everyone. We chose to interview both male and female students to get a grasp on the issue from two different perspectives involved with TCOM production. We also spoke with male and female BSU faculty members to get some insight about a variety of aspects of the issue, such as gender discrimination personally experienced in the film industry, the struggles and goals of setting a positive example and influencing students to understand the importance of gender equality, and advice for students and faculty in the future to combat sexism at college and in future careers. The best part about this diverse group of people came from their various degrees of experience and involvement with TCOM and the actually industry so that they could inform about the subject as a whole but also give a more detailed perception about the facets of gender discrimination that specifically affected or concerned them.

During these discussions, I asked the majority of interviewees fairly similar questions (See Appendix A) to set up the conversation and get their initial thoughts on the film industry's struggle for equality, where it has been in the past, where it is going in the future, and how filmmakers – students, amateurs, and professionals – can act in order to promote this goal. With specific individuals, I brought up questions that would directly correlate with their positions and past experiences.

With this strategy, the interviews consisted of both male and female students talking any of their past issues on TCOM production sets and how they personally handle conflicts along with positive experiences they have had and the ways in which their peers, faculty members, and Ball State has impacted them and encouraged gender equality. The female faculty members – mainly Dr. Ashley Donnelly and Dr. Vanessa Ament – spoke quite a bit about their experiences within the film industry, specifically concerning screenwriting and working with postproduction audio, foley, and live performance. Along with these examples, the female faculty – including Dr. Kristen McCauliff especially – also touched on their actions within the classroom setting, as they strive to elaborate on social issues with their students and bring problems and solutions to the forefront of people's concerns.

Similar to the female faculty members, the male faculty members – Chris Flook and Sonny Wingler – also stressed their goals in reaching students and getting them to understand the reality of this issue as well as convincing them of the ways in which people need to check their behavior to promote gender equality for everyone. Flook's and Wingler's particular areas of expertise fell into the category of dealing with on-set TCOM production projects because they serve as two of the department's primary instructors involved with immersive learning

projects. They see firsthand accounts of issues amongst the students and have the ability to create learning experiences when necessary, but they also show a great deal of respect to students in allowing them to navigate certain problems that arise on their own.

After the interviews, editing the videos came down to finding similar questions answered by the distinct groups and organizing their ideas to make a statement based on their responses. Fortunately all interviewees touched on a number of different facets and provided quite a bit of powerful insight, so the range of videos accomplished addressing a multitude of aspects of gender discrimination in film.

In order to make this information more accessible and easier to share, the thesis advisor, Chris Flook, made the suggestion to develop a website, which he created, as the platform for the videos. The website is available at: <http://www.equalityinfilm.com/>. The website also contains written text to put the conversations and questions answered in each of the short videos into the context of the larger discussion. The videos were organized on the website based on the category into which their topics fell so that viewers have the ability to get as much background information on each video before watching them. Oftentimes, side-by-side videos will contain answers to similar questions from a variety of interviewees to give website visitors the chance to hear multiple perspectives on one point.

Certain videos also break down parts of the issue to, not only give insight, but also explain aspect of gender discrimination, such as blatant sexism versus – or sometimes paired with – microaggressions. The opinions and shared experiences are not the only important features of the project and the website; educating viewers on the various characteristics is also crucial so that people can identify issues for themselves whenever they arise. To round off the



website, the last page focuses on advice from everyone interviewed, as they share their ideas on ways to achieve gender equality in the long-run but also methods to handle the issues now. This page also takes a look at a couple videos concerning the role of male advocates because – for the third time now – gender discrimination affects everyone!

Unfortunately the role of men in accomplishing gender equality is often overlooked and underestimated. Because men currently have the advantage and sometimes voices and concerns that others take more seriously, their support and promotion of gender equality could not be more important. As mentioned in the videos, women are not searching for a way to dominate the film industry; they merely want to even the playing field to gain equal opportunities for everyone.

While this movement for equality in film presently and primarily addresses sexism against women, I would be doing a disservice to the subject of gender equality if I did not mention that gender discrimination and gender stereotypes can damage men just as much as comments and sexist undertones can damage women. The pressure and certain expectations placed on men provide them with unnecessary stresses as well. To paraphrase an idea from Sonny Wingler, anytime you assume something of someone purely based on his or her gender, you are placing an unfair burden and expectation on that person. That kind of thinking hurts everyone and can overshadow people's real talents and abilities if others assume they can only perform specific types of tasks and fulfill certain roles. This is another crucial reason as to why anyone and everyone should focus and strive for equality in every aspect of life.

Now that I have pointed out certain statistics that prove the reality of this issue and described my process for collecting insights and thoughts from a variety of sources, I would like

to share my reflection on what I would have changed in this project. If I had more time, I would have liked to speak to more people and gathered an even more diverse group of interviewees in order to better interpret and explain the facets of gender discrimination. Due to limited time, I could only interview a small number of individuals, so I wonder how much more I could have learned personally and how much more information I could have spread by hearing additional thoughts and opinions on the subject. I would also have focused on a wider variety of questions about sexism in the film industry because I know that I only covered a small portion of the areas where people struggle. Given the time that I had, though, I am still very pleased with the information that we gathered and the amount that I personally learned from each and every person that we interviewed.

And finally, now that the thesis has been completed, what should happen next – or what my hope is for the future – involves the dissemination of the information within these videos so that more people can become aware and learn about the issue of gender discrimination in the film industry so that gender equality becomes achievable for everyone.

Regarding the Institutional Review Board, I met with members of the Office of Research Integrity – a graduate student and Jennifer Weaver, the Research Integrity Administrator. After an extensive conversation in which I outlined my thesis, they informed me that it was my decision to submit to the IRB or not due to the journalistic approach of the interviews. They noted that because I was not conducting any type of official study, it was not necessarily required to submit to the IRB. Because of the journalistic intent and purposes of my project, I am not conducting human subjects research but rather collecting ideas and perspectives from my interviewees, and will therefore not be submitting to the IRB.

## Works Cited

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## **Appendix A: Interview Questions**

### **Faculty**

- Do you believe gender discrimination is an issue in the film industry and in BSU TCOM productions?
- What are your initial thoughts/perspectives on the topic?
- As a faculty member, how do you promote gender equality among students?
- Have you had to address issues in the past concerning gender discrimination on a set or in a classroom? How was it resolved?
- How do you decide when to interfere versus making students figure it out?
- What would you recommend to other professors that have encountered similar sexism issues?
- Do you address the potential for sexism at the start of the semester or projects? What do you say?
- What've you seen students do on their own to prevent or resolve issues?
- What would you suggest to female and male students to combat this issue?
  
- What are your thoughts on microaggressions versus blatant sexism? Is one more damaging than the other?
- How's it damaging to both males and females?
- Have you seen examples of either or both?
- How to deal with them as a professor? As a male student? As a female student?
- How would you respond to the notion that women are just being too sensitive or dramatic?
- Do you think there's a line between microaggressions and oversensitivity?

### **Students**

- How do you promote gender equality among diverse crews?
- Have you had to address issues on-set concerning gender discrimination? How was it resolved?
- How do you decide when to interfere versus letting crewmembers work it out?
- How would you recommend other male students in leadership positions handle these conflicts?
- Do you ever address the possibility for sexism issues at the start of production? What do you say?
- What've you seen crewmembers do to resolve the issues on their own?
- What would you suggest to female and male students, in general, to combat this issue?
- Examples of on-set sexism?
- Thoughts on microaggressions versus blatant sexism?
- Would you consider one or the other more damaging? How do they damage group dynamic for both males and females on set?
- Do you find it hard to identify microaggressions? Would you admit to using any without realizing it could be offensive?
- What do you think are ways both men and women could identify microaggressions?
- Do you think there's a line: microaggressions versus oversensitivity?
- Thoughts on joking about things like going to fetch coffee?



### **Male Student Interviews**

- What kind of production experience do you have? What's your background with TCOM?
- Do you believe gender discrimination is an issue in the film industry and in BSU TCOM productions?
- What are your initial thoughts/perspectives on the topic?
- Do you think faculty members could/should do more to address this issue?
- As male student leaders, how do you promote gender equality among diverse crews?
- Have you had to address issues on-set concerning gender discrimination? How was it resolved?
- How do you decide when to interfere versus letting crewmembers work it out?
- How would you recommend other male students in leadership positions handle these conflicts? What about female students in leadership positions?
- Do you ever address the possibility for sexism issues at the start of production? If so, what do you say?
- What've you seen crewmembers do to resolve the issues on their own?
- What would you suggest to female and male students, in general, to combat this issue?
- Do you have any examples of on-set sexism?

### **Microaggressions vs. Blatant Sexism**

- What are your thoughts on microaggressions (subtle sexist comments that some people may not even realize are sexist, such as suggesting that a piece of equipment would be too heavy for a girl to carry) versus blatant sexism?
- Would you consider one or the other more damaging? How do they damage group dynamic for both males and females on set?
- Do you find it hard to identify microaggressions? Would you admit to using any without realizing it could be offensive?
- What do you think are ways both men and women could identify microaggressions?
- Do you think there's a line: microaggressions versus oversensitivity? How would you respond to the notion that women are just being too sensitive or dramatic?
- What are your thoughts on joking about things like women's roles being to go fetch coffee (or other "stereotypical female jobs")? Do those jokes harm the group or would more harm be done in trying to avoid joking on-set?

**Female Student Interviews**

- What is your perspective on sexism - in the film industry and on TCOM production sets?
- How has this affected you personally? Examples?
- What would you say to other women facing issues that you have faced (or women that might face what you have faced)? - Advice on dealing with the issue?
- What would you say to people who have said discriminatory things against you?
- What would you say to men overall about their role in this issue?
- What would you say to professors (male and female) about their role in the issue?
- How can talking about this now at BSU - or even talking to kids before college - help impact the future of the film industry as a whole?
- Overall statements on what things you think need to change and how to change them.
- Also, microaggressions vs. blatant sexism: the differences, how to detect them, what impact they can have.

### **Chris Flook Interview Questions**

- Background in TCOM and at BSU
- Do you believe gender discrimination is an issue in the film industry and in BSU TCOM productions?
- What are your initial thoughts/perspectives on the topic?
- As a faculty member, how do you promote gender equality among students?
- Have you had to address issues in the past concerning gender discrimination on a set or in a classroom? How was it resolved?
- How do you decide when to interfere versus allowing students to solve conflicts themselves?
- What would you recommend to other professors that have encountered similar sexism issues?
- Do you address the potential for sexism at the start of the semester/projects, or do you wait to see if any issues occur? What do you say?
- What've you seen students do on their own to prevent or resolve issues?
- What would you suggest to female and male students to combat this issue in general – in TCOM productions or as they begin careers?

### **Microaggressions and Blatant Sexism**

- What are your thoughts on microaggressions versus blatant sexism? Is one more damaging than the other?
- How are they damaging to both males and females? What impact can they have on group dynamics on set?
- Have you seen examples of either or both?
- What are your thoughts on how to deal with them (microaggressions/blatantly sexist comments) as a professor? As a male student? As a female student?
- Do you think there's a line between microaggressions and oversensitivity?
  - o How would you respond to the notion that women are just being too sensitive or dramatic?

### **Sonny Winger Interview Questions**

- Background in TCOM and at BSU
- Do you believe gender discrimination is an issue in the film industry and in BSU TCOM productions?
- What are your initial thoughts/perspectives on the topic?
- As a faculty member, how do you promote gender equality among students?
- Have you had to address issues in the past concerning gender discrimination on a set or in a classroom? How was it resolved?
- How do you decide when to interfere versus allowing students to solve conflicts themselves?
- What would you recommend to other professors that have encountered similar sexism issues?
- Do you address the potential for sexism at the start of the semester/projects, or do you wait to see if any issues occur? What do you say?
- What've you seen students do on their own to prevent or resolve issues?
- What would you suggest to female and male students to combat this issue in general – in TCOM productions or as they begin careers?

### **Microaggressions and Blatant Sexism**

- What are your thoughts on microaggressions versus blatant sexism? Is one more damaging than the other?
- How are they damaging to both males and females? What impact can they have on group dynamics on set?
- Have you seen examples of either or both?
- What are your thoughts on how to deal with them (microaggressions/blatantly sexist comments) as a professor? As a male student? As a female student?
- Do you think there's a line between microaggressions and oversensitivity?
  - o How would you respond to the notion that women are just being too sensitive or dramatic?



### **Kristen McCauliff Interview Questions**

- Information on background in gender studies and at BSU
- What are your initial thoughts/perspectives on the topic of gender discrimination in the media and media-related workplaces?
- What kind of discussions do you involve in your classes concerning gender discrimination?
- What kind of responses do you get from the students? Positive feedback vs. negative feedback concerning gender equality?
- How do you convey that this topic is still relevant – if your students seem to be burned out or tired of the conversation?
- As a faculty member, how do you promote gender equality among students?
- What are some differences you may have noticed between gender roles and the discussion of gender roles in the COMM department versus the TCOM department?
- Are there certain conversations and methods of discussion that you'd suggest the TCOM department incorporate into classes?
- What would you recommend to professors that need to address or might encounter sexism issues?
- Have you personally faced gender discrimination during your career? How did you respond?
- What would you suggest to female and male students to combat this issue in general – in classes and as they begin careers?

### **Microaggressions and Blatant Sexism**

- What are your thoughts on microaggressions versus blatant sexism? Is one more damaging than the other?
- How are they damaging to both males and females? What impact can they have on group dynamics when students are trying to work together?
- Have you seen examples of either or both?
- What are your thoughts on how to deal with them (microaggressions/blatantly sexist comments) as a professor? As a male student? As a female student?
- Do you think there's a line between microaggressions and oversensitivity?
  - o How would you respond to the notion that women are just being too sensitive or dramatic?

**Ashley Donnelly Interview Questions**

- Background in TCOM and at BSU – background in gender studies
- What kind of discussions do you involve in your classes concerning gender discrimination?
- What kind of responses do you get from the students? Positive feedback vs. negative feedback concerning gender equality?
- Do you believe gender discrimination is an issue in the film industry and/or among students in the TCOM department?
- What are your initial thoughts/perspectives on the topic?
- As a faculty member, how do you promote gender equality among students?
- Have you had to address issues in the past concerning gender discrimination in a classroom? How was it resolved?
- How do you decide when to interfere versus allowing students to solve conflicts themselves?
- What would you recommend to other professors that have encountered similar sexism issues?
- Have you personally faced gender discrimination during your career? How did you respond?
- What would you suggest to female and male students to combat this issue in general – in TCOM classes/productions or as they begin careers?

**Microaggressions and Blatant Sexism**

- What are your thoughts on microaggressions versus blatant sexism? Is one more damaging than the other?
- How are they damaging to both males and females? What impact can they have on group dynamics on set/when students are trying to work together?
- Have you seen examples of either or both?
- What are your thoughts on how to deal with them (microaggressions/blatantly sexist comments) as a professor? As a male student? As a female student?
- Do you think there's a line between microaggressions and oversensitivity?
  - o How would you respond to the notion that women are just being too sensitive or dramatic?

### **Vanessa Ament Interview Questions**

- Information about position at Ball State and background in the film industry
- Do you believe gender discrimination is an issue in the film industry and/or among students in the TCOM department?
- What are your initial thoughts/perspectives on the issue?
- Have you personally faced gender discrimination during your career? How did you respond?
- If so, what long-term impacts have those experiences had on you?
- What kind of advice would you give to a college female preparing to go into the film industry as far as combating the issue?
- What experiences have you had that involved men in the industry empowering you?
- Can you talk about the importance of men's role in gender equality and how it impacts them too?
- What advice would you give to a male TCOM student about to go into the industry, concerning the importance of gender equality?
- What kind of discussions do you involve in your classes concerning gender discrimination?
- As a faculty member, how do you promote gender equality among students?
- What would you recommend to other professors concerning topics and conversations that they should have in their classes on this issue?
- What would you suggest to female and male students to combat this issue in general – in TCOM classes/productions or as they begin careers?

### **Microaggressions and Blatant Sexism**

- What are your thoughts on microaggressions versus blatant sexism? Is one more damaging than the other?
- How are they damaging to both males and females? What impact can they have on group dynamics on set/when students are trying to work together?
- Have you seen examples of either or both?
- What are your thoughts on how to deal with them (microaggressions/blatantly sexist comments) as a professor? As a male student? As a female student?
- Do you think there's a line between microaggressions and oversensitivity?
  - o How would you respond to the notion that women are just being too sensitive or dramatic?